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among out-cropping rocks. In fact many of the perversions of nature for which the Chinese are remarkable (from whose gardens the English idea was taken) are in order—dwarf trees among them.

If much in their way may be learned from the first specimens of English landscape gardening, as much can be gained by whoever would have a stylish modern villa, from a consideration of the home arrangements of a French fancy farm of about the same period. Here the interior and the immediate belongings of the house are the important matters. An avenue opening into a "goose-foot" leads to the gate of a forecourt covered with ivy and which to right and left communicates with a fowl yard with accommodations for the cattle and pet animals and a dairy on one side and on the other a stable and a kennel. Between these buildings glimpses are had of kitchen garden and orchard. The principal court comes next, surrounded with walls covered with creeping vines. You enter from this into the salon which opens on a garden. It is circular with a low vaulted ceiling painted with subjects from La Fontaine, as also are the panels over the doors. The window curtains are lilac. A lustre and girandoles of Sèvres light up this salon in the evening. The bedchamber is square with angles cut off by four large mirrors. The bed is draped in jonquil spotted with all sorts of colors. A painted ceiling, lambrequins of sulphur-yellow, turquoise-colored marbles, floor of amaranth wood and cedar complete the room.

But the boudoir is another marvel. The walls here are completely covered with mirrors, the joinings masked with sculptured trunks of trees, their leaves and branches and flowers. Girandoles spring from these branches whose lights reflected in the mirrors give the illusion of a veritable illumination in a garden. A dressing-room with hangings painted with foreign fruits, flowers, and birds, a ceiling of mosaics set in carved and gilded wood and furniture in rich blue, with a toilette of chiselled silver; a dining-room with walls and bas-reliefs of colored stucco; cabinets walled with old lacquer; a coffee-room in sea-green and gold, go to make up this luxurious country house. It would be hard, indeed, to find its equal in our days, though what is called the stylish summer residence of the present time, is in its way scarcely less luxurious. People who give hunt breakfasts with several kinds of wine, who keep up conservatories filled with rare orchids, and who import and cultivate human exotics besides, could hardly be much behind the French of the old régime in the matter of expensive furnishing at least. Nothing that has a place in a city house is too rich or too fine for the country. Indeed except that there is more room and better ventilation there is not a particle of difference; and only art is lacking to make these houses a match for the one just described.

The generality of people though are not unwilling to take the chance that the annual season in the country offers of passing some part of their lives simply and healthfully. And it is very easy to do this and have tasteful and elegant surroundings at the same time. Many of the modern articles intended for household use which are artistically wrought or ornamented are especially appropriate to the country. This comes of the very general love of nature which almost compels the artist to seek his motives among natural objects, and which also explains in some part the love of the Japanese forms of decoration. The other modern peculiarities of almost excessive neatness, of quaint if not affected conceits and a decided liking for the outlandish are more in place in the country than elsewhere.

The Japanese wooden gates illustrated on page 15 are admirably adapted to the country house. The wrought-iron draw-well from the Hôtel de Cluny would be a picturesque addition to any garden or courtyard. The hanging lamp in pierced brass could be readily arranged for gas, and filled with colored glasses would do very well for a hall lamp. And many uses may be imagined for the patterns of wrought-iron work.

ROGER RIORDAN.

IT is the intention of the publisher of THE ART AMATEUR to begin as soon as the necessary arrangements can be perfected, the issue of colored designs for the use of art students and decorators. There will be no increase in consequence in the price of the magazine.

TERRA-COTTA ART WORK.

TERRA-COTTA is practically the plastic art of brick work. It is the artistic brick—clay moulded into something more than a square-cornered block. With the recent increased demand for terra-cotta new manufactories have been opened, and there has sprung up a call for artistic designs. All the dreary old conventions were hauled out of the art text-books and reproduced in excellent terra-cotta. As a material it was as good perhaps as any ever made. In point of design it had a dear, familiar aspect, a fine old flavor of the Greek and all that. Almost immediately new designs appeared. Plainly, people did not care for the antique warmed over. New forms to meet special wants led to still greater freedom, and to-day it may be said that the art of terra-cotta is firmly established in this country, that its use is steadily increasing and that in point of design it is a mode of expression. That is, it can be used to reproduce original ideas and express the taste and culture of the man who lives beneath its chimney caps and finials.

Naturally it may be asked how an idea, an artistic thought can be reproduced in terra-cotta. This may be explained in part by an example. A man contemplates building a brick or stone house and it seems good to him to have a band of terra-cotta tiles across the front wall. The architect, being a man of sense, agrees and suggests a design of his own for the tiles. The design is made but somehow it is not exactly the thing. Will he examine the stock of ready made tiles at the warerooms of the terra-cotta works? Good, pretty, respectable and all that, the same old trefoils and sprays that have delighted the ages. Not one is, to the man, so dear as the wild spray of Virginia creeper that grows on the red schoolhouse fence at home, and that his daughter copied in charcoal. Mistaken notion perhaps, but that picture expresses the man, his idea of the lovely and it is a memory of the dead daughter who drew the leafy spray that last summer in Vermont. That shall live in terra-cotta as long as the house shall stand.

The rest is simple enough. The charcoal sketch is given to the terra-cotta people and a portion that seems to promise something is selected and reproduced in low relief in plaster of Paris. Then a copy is made reversed, also in plaster. This is the mould. It is in five parts. The square piece with the incised design and four small pieces to form the sides. The mould is laid face up on the moulder's bench and the sides are placed round it to form a flat pan. Into this the boy throws the red clay, beats it down, strikes off the top smooth, makes the "key" with his fingers and presently takes the mould carefully apart and there is the tile, the Virginia creeper in clay. More are made to fill the band in the front of the building and the green tiles are taken to the drying-room and in due time to the kiln. At last they appear in good red terra-cotta, the daughter's handiwork, her sense of beauty fixed in enduring clay. At once destroy the pattern and mould. Let no man think because the tiles are pretty that he can put them in another house. They belong to that house and no other. They are the expression of that one man and in any other house they would be meaningless and have no value beyond their prettiness.

All this is expensive. It would add many times to the cost to order tiles from original designs, because the moulds are only used once and then destroyed. On the other hand, if the design is good, the actual commercial value of the house decorated with original tiles is far greater than an equally good house with only the conventional tiles that may be bought by the cargo. The average house buyer may not think so, but the day is coming when he will think so. Another point. The making of terra-cotta is both an art and a manufacture. It is founded on design. If there be not good designs why pile up red clay for the undoing of the people? Clearly here is a field for imagination, for observation, for invention, fancy and skill. Being a manufacture as well as an art, the market is far wider. A clever bit of drawing may be reproduced a thousand times and thus be made cheap, and cheapness creates demand. The more terra-cotta is used in any city the more it is wanted. Each new house displays some new forms, new designs and the wise public at once learning and wanting more, stimulates invention and the search for new effects.

In designing for terra-cotta the limitations of the

material must be understood; beyond this is a clear field and plenty of room. The design impressed on the mould must be rather flat and not undercut or in lifting the mould from the clay the work will be destroyed. On the other hand the work can be partly moulded and partly modelled. The background may be moulded, say a bit of foliage with a bird's nest; the bird in the nest can be added afterward, by modelling the bird in clay directly on the finished background. The entire figure can be modelled, but then it becomes an art and ceases to be a manufacture. This being understood all the rest is free—a fair choice and no limit—to observation and invention. It will be observed that much of the terra-cotta is in small pieces that may be composed in various ways to produce a variety of effects. All these pieces are conventional and it would seem desirable that new designs be introduced. A scrap from some old Gothic arch may be historically interesting, but it is not the thing we care to see reproduced two hundred times in a single American house. Better a sea-shell from the beach, a pine-cone from our woods, a chestnut burr, anything, but let it be natural and of our time and place and the expression of our own notion of the beautiful.

The question has been asked whether it will pay to make designs for terra-cotta. It seems to me better to ask if you can make the best designs. Anything will pay that meets a human want. At the same time it must be observed that there are now quite a number of makers of terra-cotta and that the competition is lively. In this business the measure of artistic beauty is the measure of commercial value. New and good designs must be always needed and the best will always pay.

CHARLES BARNARD.

THE MODERN HOME.

II.—THE HALL AND RECEPTION-ROOM.

IN my book, "The House Beautiful," I have described a vestibule, or a hall, rather, in what is called here an English-basement house, and I have given the plan of the first floor of the house itself. But this arrangement, though an excellent one in itself, had the disadvantage of making us climb too high to our bedrooms, and it is impossible that such a plan should ever become popular until steam shall be as common as oleomargarine, and laid on to every house like gas, water, electricity and taxes, so that an elevator can be had by any one who wishes it. In the mean time, people are busy trying to get the better of the uninteresting and uncomfortable hallway which the monotonous minds of New York builders have imposed upon this generation. Nothing could be devised that would not be better than the long passageway running from front to rear of ninety-nine out of every hundred houses in this city. No privacy is possible; but the long ladder-like stairs must be mounted and descended in plain view of the whole population of messenger-boys and the errand-boy in general, while nothing like decoration or even the appearance of comfort can be given to such barrack-like arrangements. What has been attempted in some cases lately is to divide this long passageway, and there are several methods of doing this. One way that has much to recommend it is to shut off the stairs from the immediate view of the front door by a low screen of wood, with perhaps a seat against it on the outside. This device, among other gains, gives us a seat where the room can be best spared. The wall space on the stair side can then be fitted with a table of some kind with a glass and hat rack, and a small but convenient vestibule is thus obtained, and beside the comfort of it the appearance of the entrance is much bettered.

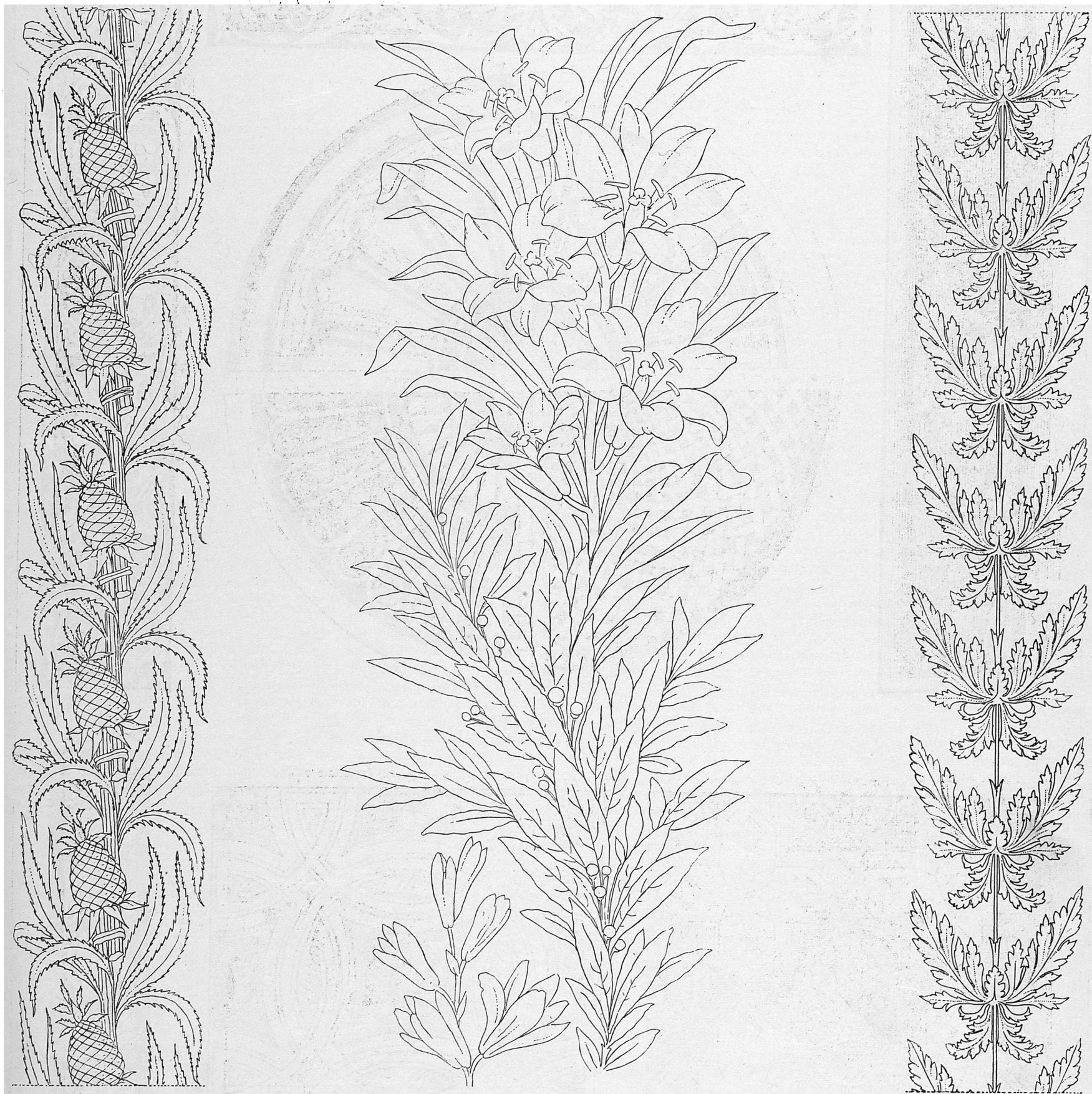
I know a house where an arrangement such as I have been describing has been carried out very prettily. The newel-post is carried up to a good height and a rod carried across from the top of it to the wall. From this rod hangs a curtain of light woollen stuff not embroidered, but with a woven pattern in gold-colored silk. This curtain comes down to the top of the low screen, solid below and filled in with slender balusters in the upper part. Against this screen is placed a hall-bench of the seventeenth century, which was bought in Amsterdam for five dollars, and would have been cheap at thirty

Against the wall in front of this bench, or rather at the side of it, was placed one of those oaken chests of colonial times that once could be picked up about Boston, and this made a handsome table. Above it hung a mirror and some framed prints, with two or three bas-reliefs in plaster, toned down with wax and gold paint to an old ivory richness and harmony with their surroundings.

By carrying up a wainscot with a flat rail at the top on the side opposite the table, the wall above can be

ports the arch on the side of the stairs has the effect in the design of dividing the long line of the baluster, and the top of the arch—the whole affair must be designed with solid lightness—supports some bust or figure, the Mercury of John of Boulogne, for example. This archway does not in any way interfere with the free use of the passage, too narrow as a rule at this point to bear any diminution. Its only use is to break up the empty length of the passage, and it accomplishes this in a way to make the visitor forget

or passage. But if we think we must have the little half-breed room, then let us make it look as large as we can by putting into it only what suits with its size. I have elsewhere inveighed against the New York "builders'" habit of putting doors, windows, fireplaces and mouldings of the same size into all the rooms of any one floor, irrespective of the different conditions. I have in my mind's eye a "reception-room" of the charming proportions—not unusual in this "builder" ridden city—of say five feet by thirteen. At one end,



FLORAL BORDERS FOR GENERAL DECORATION.

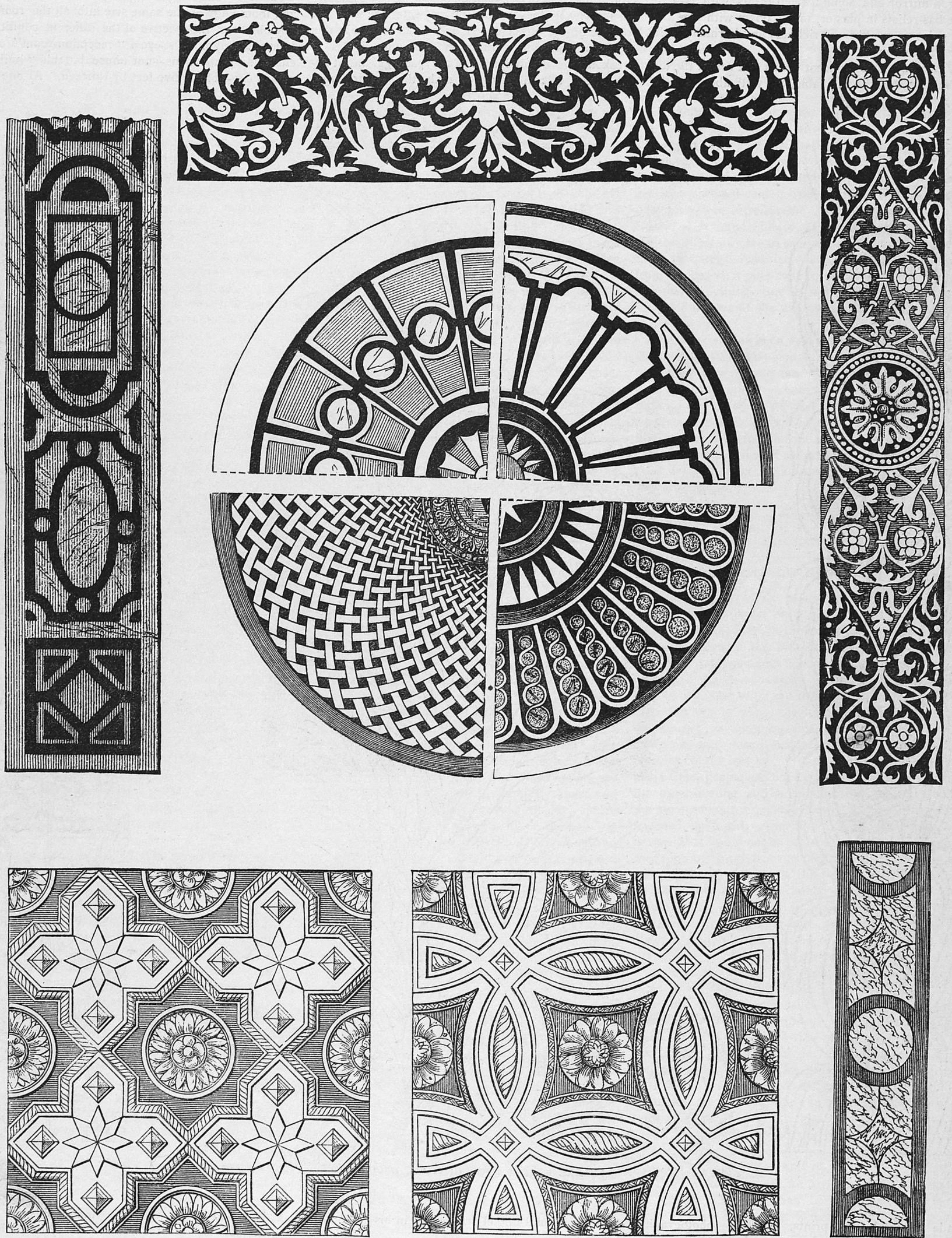
made available for prints, etchings, photographs hung on a level with the eye, and flat to the wall. The wainscot makes these objects seem to be a part of the wall decoration, while without the wainscot they have a commonplace look, and are apt to be disturbed.

A pretty effect is produced in some of these passage-ways by a light arch, thrown across from about that point in the stairs where the hand-rail of the kitchen stairs strikes it from below. The post that sup-

ports the arch on the side of the stairs has the effect in the design of dividing the long line of the baluster, and the top of the arch—the whole affair must be designed with solid lightness—supports some bust or figure, the Mercury of John of Boulogne, for example.

This archway does not in any way interfere with the free use of the passage, too narrow as a rule at this point to bear any diminution. Its only use is to break up the empty length of the passage, and it accomplishes this in a way to make the visitor forget

a door, and at the other, a window, fills up all the space there is. Another unnecessarily large door on the side next the passage, and on the other long side a chimney pier with a fireplace. Now, in this "cubby-hole" everything is out of all proportion big. The doors are both double doors, never needed, and when thrown open the valves eat up great pieces of the wall. The chimney breast is of the same size as that in the parlor above, and the heavy white marble mantelpiece, with its grate and all its belongings, is



HALL AND VESTIBULE DECORATIONS.

SUGGESTIONS FOR THE ORNAMENTATION OF FLOOR, WALL, AND CEILING.

precisely like that in the large dining-room in the rear, that runs across the whole width of the house. The cornice mouldings and the mouldings of the doors and windows are also the same as those in the dining-room, and as if the builder had not sinned enough, the owner of the house had turned into the room to pasture a flock of bantling behemoth sofas and chairs—one sofa, with the tact of his kind, at once stretching himself across the door at the end of the room—and the window being already twice too large for the



NEWEL LAMP.

strict messenger-boy or the milliner's bandbox-bearing apprentice.

CLARENCE COOK.

AN IDEAL HOUSE.

THAT the author of "Bachelor Bluff" is no bachelor his latest little book conclusively shows. In "My House, an Ideal" (New York: Charles Scribner's Sons, 1884), Mr. Oliver B. Bunce erects a type of the modest and home-like dwelling which could only be conceived by a family man, one whose life is spent in his family and whose enjoyment of nature and art and books, whose occupations and amusements are all pervaded by a certain home-keeping quality which, in his case, is by no means accompanied by any lack of refined worldly wit. On the contrary, it is in a particularly easy and engaging style that Mr. Bunce describes for us the house of his predilection, neither humble nor pretentious, sub-

stantial, comfortable, surrounded by trees and fields and all those adjuncts of a country life which can really be enjoyed by a man who is not a countryman. For, although he would have cows and an orchard, it is plain that he is no gentleman farmer in straw hat and muddy boots, and that his conversation does not often run upon turnips. His ideal domicile is, in-

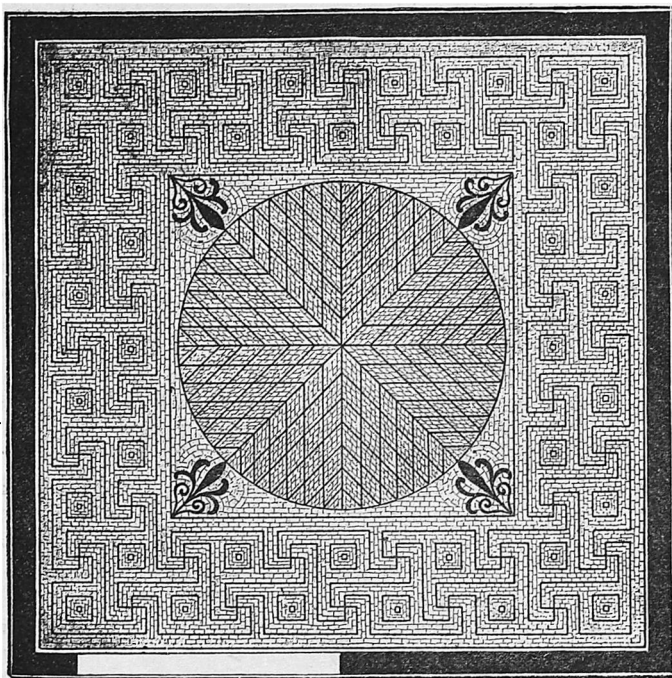


MOSAIC DECORATION FOR DOOR-STEP.

ANCIENT POMPEIAN DESIGN.

deed, by several degrees more handsome than a literary man would have dared to sigh for before recent times. It leaves deep in the shade Cervantes's "little house surrounded by cherry trees," the model of so many cots of bookish people.

It neither is nor pretends to be a cottage. "It rises before me," says the author, "as I stand here



MOSAIC VESTIBULE DECORATION.

ANCIENT POMPEIAN DESIGN.

at this angle of the grounds. Let me show it to you as it presents itself at this moment. It stands with the grounds falling away a little, against a mass of spreading branches. It is but two stories high; but the liberal space above the windows and the ample pitch of the roof indicate a spacious attic, which is lighted by two picturesque dormer windows that

A wing at one side includes the domestic offices, and at the other side there is a projecting window, from the embrasure of which one may look over a long stretch of meadow that ends in a copse, through which runs a sparkling brook. Two of the upper windows have balconies which the climbing vines reach and partially cover. These are delightful summer afternoon retreats, and one may look therefrom over long stretches of undulating country, varied by open fields and woodland masses, dotted with cottages and homesteads, and infinitely multifarious in its green, brown and yellow tints, while the silver sheen of a river may be seen winding through the distant landscape.

Within, the house is so simple in its arrangement, so free from intricacies and oddities, that the author is afraid it may excite the contempt of people whose idea

of art is a multiplication of surprises and odd corners.

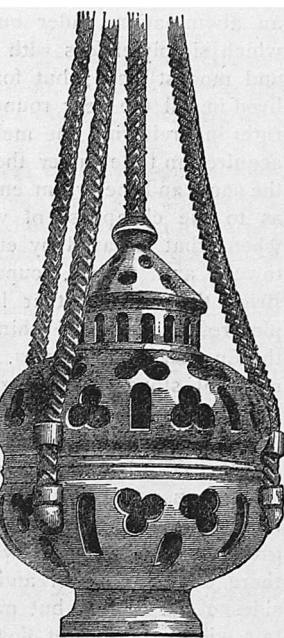
"You enter a hall of considerable width, from which ascends a

broad staircase. On one side is the drawing-room, beyond which is a second parlor, connected by a curtained archway, and this room opens through windows into a conservatory; next to it is the dining-room. On the right of the hall is a room, furnished as a summer parlor, with a capacious bay window; and adjoining it is the library or book-room.

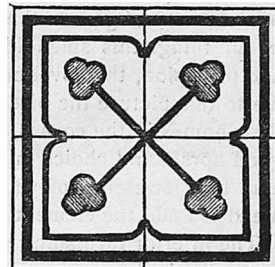
The hall extends only part of the depth of the house, the dining-room covering the space lying in the rear of it; but into this

room doors open, so that in summer, when light breezes are so

pleasant, we have only to open the doors and allow the air from the rear windows to flow unobstructed through the hall, which becomes thereby a cool and agreeable sitting-place."



OLD FRENCH HALL LAMP.

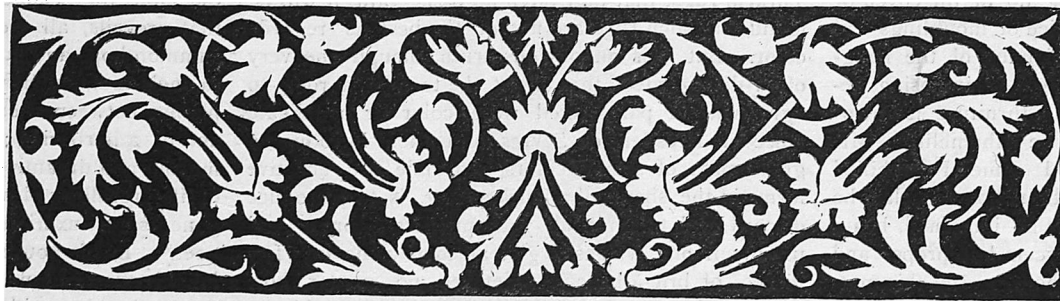


SIMPLE VESTIBULE TILE.

A degree of comfort this which goes some way toward luxury, though not that kind of luxury which is identified with cost and splendor, but rather that which is the legitimate result of a moderate expenditure laid out, not upon sham ornamentation, but upon useful things well chosen and intelligently combined.

It will have been remarked that it is a stone house. The author very properly objects to a

wooden box as an ineffectual house at the best, for it does not keep out the blasts of winter, nor protect its inmates from the hot rays of the summer sun, and one's imagination does not delight in a house that gives no sense of strength and permanence, that does not assure him of its power to defy the elements and the slow tooth of time, that does not assert its purpose



HALL BORDER DECORATION.

pierce the roof midway. The walls are not buried beneath redundant vines, but are effectually relieved by friendly climbers that decorate the stone surface but do not hide it. The windows are wide and low—a feature that adds greatly to the pleasure of a house—and there is provision on the southern side for summer awnings."